House Crowded and the Scarecrow and the Tin Woodman Captivate Their Audiences as of Yore-New Songs, New Girls, New Jokes and Old Favorites, Too

Yes, "The Wizard of Oz," after successfully working his wizardry out of New York, rode into town last night on a spring hailstorm-Hail, O Spring!-and bewitched a large audience at the Majestic Theatre. He is the second edition of "Oz," accompanied by the old favorites, new girls, new songs and-now, pay attention, please!-with those never failing funmakers the Tin Woodman and the Scarecrow, Messrs. Montgomery and Stone. Can any reasonable person ask for more?

The Irish Wizard is now played by Charles Swayne, instead of Bobby Gaylor-a decided improvement; while such charming young women as Anna Laughlin-daintier and more petite than ever-Lotta Faust, Bessie Wynn, Allene Crater, are still to the fore and aft. The new songs introduced run in this fashion: "The Tale of the Cassowary." Miss Crater and chorus; "Down on the Brandywine." Lotta Faust and Owen Westford; "I Love You all the Time," Bessie Wynn; "The Tale of the Red Shirt," Charles Swayne; "It Is Enough to Make a Perfect Lady Mad," Allene Crater; "Mary Contrary," BessieWynn; "Good-by, Fedora" Fred Stone and chorus; "Under a Panama." Anna Laughlin and chorus; "I Never Loved a Lady as I Loved You"; a dance called "An Afternoon Tea," with Anna Laughlin, Montgomery and Stone, and chorus; "Johnny I'll Take You," a successor to "Sammy," sung by Lotta Faust and chorus; "The Nightmare," Montgomery and Stone; "I'd Like to Go Halves in That." Montgomery and Stone," and "The Sweetest Girl in Dixie," Anna Laughlin and chorus.

These novel features went like wildfire, the "Good-by, Fedora" and "I'd Like to Go Halves" scoring heavily. Indeed, there were entirely too many encores. The Scarecrow of Fred Stone has become the classic impersonation of musical comedy. It has been paro-iied, copied, stolen, imitated—and it is still unique as impersonated by its creator. Montgomery, with that extra dry and imperturbable humor of his, is a fine match for his partner in eccentricity.

Really, there is nothing like this pair Charles Swayne; "It Is Enough to Make a

is a fine match for his partner in eccentricity.

Really, there is nothing like this pair on the stage. Fifty years hence old men will shake hands over the fact that they witnessed in their youth the famous Montgomery and Stone, "'way back at the beginning of the twentieth century!"

The cyclone still cycles ominously and Imogene the amiable cow [Arthur Schrode], and the cowardly roaring lion [Arthur Hill] compensate one for the loss of the Spider and Bears in "The Babes in Toyland." Julian Mitchell's beautiful and poetic stage pictures are captivating and if we missed Victor Herbert's characteristic music in the previous production there were plenty of consolations in the lively and popular melodies and dance rhythms of Tietjens, Sloan and the rest of the musical syndicate. Decidedly, the second edition of "The Wizard of Oz" is a big improvement on its first. Nestling now in the wintry lap of spring it will surely continue at the Majestic until chilly July.

chilly July.

The gallery had much to say last night. It was a mixed symphony of yells, whistling, hisses—for the wily villain—and cheers for Fred Stone. It almost discounted the first appearance of the Scarecrow, for from its nigh vantage ground the entrance of the celebrated person was discerned before the rest of the house saw him. There was such an outburst that proceedings were temporarily interrupted. Lotta Faust, too, had to repeat "Johnny, I'll Take You." so often that she finally sang "Sammy," and then there were more cheers.

Anna Laughlin received an ovation and sang "Carrie Barrie" with her old, fascinating slender legs—they beat Patti's tone than the seesie Wynn.

sang "Carrie Barrie" with her old, fascinating slender legs—they beat Patti's tone production off the planet. Bessie Wynn sang with her old-time fervor, and Montgomery and Stone—it always comes back to them—hold a new Russian sidewalk congression that would settle the Japanese if it could be exported. "The Wizard" still

THE NEW BROADWAY OPEN. Williamsburg Audience Greatly Pleased

With Its New Home of Play. Williamsburg's new theatre, the Broadway, at Broadway and Myrtle avenue, was go that made Manager Leo C. Teller as happy as they did the throng of Williamsburgers who came out to see and to be a

burgers who came out to see and to be a part of the occasion.

The play was the delightful musical extravaganza, "Babes in Toyland," fresh—yes, as fresh as though in the first flush of its exuberant career—from its season's triumph at the Majestic Theatre in Manhattan. And all Williamsburg, it seemed, had come to see it. The theatre, spacious beyond any conception that the Eastern District of Brooklyn had before, had not room enough for all who wanted to be there. There wasn't a vacant seat, and there were people standing cheerfully in the foyer.

the foyer.

Borough President Martin W. Littleton

Berough President Martin W. Littleton was called to the stage from a proscenium box to pronounce the formal opening of the new playhouse, and he dedicated the theatre "in the name of all that has been splendid in the history of art, and in the name of the borough, to the future life and development of the city's love of art."

If a wanderer from Manhattan may make deductions from surface in lications, the Williamsburg clientele which Manager Teller expects to entertain and please is one of good sight and fine taste. On the backs of the orchestra chairs are no operaglasses in slot cases, but packages of pralines which may be obtained by depositing a dime and turning the knob to the right in the familiar slot machine fashion.

The new theatre took much of the attention of the audience before the play began and during the intermissions. From the

and during the intermissions. From the tapestried panels of the large lobby to the painted ceiling and the other bright decorations of the auditorium, all eyes turned, and there was a buzz of pleasure in the contract of the succession of the succ

and there was a buzz of pleasure in the conversation. Red lights were brilliant over the several exits.

The "Babes" were as irresistible in the Eastern District Broadway as they had been in the upper Broadway of Manhattan, and the big stage gave them ample range for their capers and for their scenic spectacles. The march of the toy dolls captured the house, and when Nellie Daly and Charles Guyer (Jill and Grumio), gave "My Rag Doll Girl," the audience resolutely refused to let them quit the stage as long as hand-clapping could keep them in sight.

News of Plays and Players. This is anniversary week at Tony Paster's Theatre, and Mr. Pastor has surrounded himself with a notable array of headliners to celebrate it. The house was filled yesterday. To-day marks the closing of the Thirty-ninth year of Mr. Pastor's management in New York city.

John T. Sullivan has gone into vaudeville, and next Monday will be seen at Proctor's twenty-third Street Theatre in a sketch by Sydney Grundy, called "Capt. Hunting-ton," a love story with comedy and pathos as its chief ingredients. Mr. Sullivan will act the title role. Margaret Atherton

will assist him.

Dorothy Dorr has joined the Century
Players. She will share the leading rôles
with Miss Millward.

Fund Being Raised for Tom Maguire.

Friends of J. T. Maguire, known from California to New York as "Tom" Maguire, are forming a fund to alleviate his physical suffering and financial distress. He is now in the New York Cancer Hospital sub-mitting to an operation which, it is hoped, will save his life. Maude Adams has headed the fund and Klaw & Erlanger, A. M. Palmer, Henry W. Savage and other managers sign the appeal. The treasurer is Robert Hilliard, the Knickerbocker Theatre build-ing, 1402 Broadway.

### DAMROSCH HAD AN OFFER. Makes Public Correspondence Proffering

Him \$15,000 to Lead Orchestra. PITTSBURG, Pa., March 21.-Walter Damrosch made public to-night the correspondence between George H. Wilson manager of the Pittsburg orchestra, and

burg orchestra, learned that Mr. Damrosch

he had not and that Mr. Damrosch was

statement by making public the letters.

pendently of the orchestra committee

and the committee has taken sides on the

question. The fight originally started between Victor Herbert and Manager

Wilson. The row has interested every music

Mr. Damrosch refused to be drawn into

that part of the conflict and said he made

his correspondence public merely to prove

that he had secured bona fide offers from

FUN IN FOURTEENTH STREET.

A Good Farcical Show Built by Charles

Grapewin on Slender Material.

day newspapers and the weekly publica-

tions, George Totten Smith and Charley Grapewin have produced a "farce with melodic and terpsichorean incidentals,"

in which Mr. Grapewin oppeared last even-

A plot sufficient for the purposes of the

entertainment was produced by showing

in the course of the evening the reforma-

tion of Mr. Grapewin, who played the title rôle in "Mr. Pipp's Awakening."" He was

amusing and capable, not only in the comedy

scenes, but in the two incidents in which

the course of the farce called for something more than funmaking. His remorseful drunkard on the edge of delirium was well done, not overacted, and effective.

Mr. Grapewin was assisted by Miss Anna Chance in the character of his wife. Nellie

SCHILLER IN IRVING PLACE.

Herr Christians Appears in a Production

of "Don Carlos."

last night, for the first time in two years, a chance to see Schiller's classic, "Don Carlos. Rudolf Christians, the visting star, played

the title role. There was not a large audience, but those who braved the weather

hung upon Herr Christians's lips and sat

through the long performance with every

Don Carlos, the son of Philip II. of Spain, falls in love with Elizabeth, his father's wife. The Queen counsels the youth to

INDIVIDUALITY OUR STRENGTH,

And Illegal Combinations of Labor or

Capital Weaken Us, Mr. Truesdale Says. President Truesdale of the Delaware.

Lackawanna and Western Railroad ad-

dressed the students of the City College

vesterday on "The development of the

industrial interests of the United States during the last half century." He said

that the secret of the great development

had been the element of individuality in

"There are certain forms of consolida-tion," said President Truesdale, "which are

not always lawful and that are liable to in-

terfere with our future industrial develop-

individuality which has done much for us

CHURCH A BISHOP'S MONUMENT.

Anenymous Door Honors the Memory of Bishop Littlejohn.

Bishop Burges has received a large sum of money from a man who has requested that his name be withheld for the purpose of erecting a church as a monument to the memory of the late Bishop Littlejohn, who presided over the Protestant Episcopal diocese of Long Island for many years.

The appropriement of this generous gift

The announcement of this generous gift was made by the Rev. Dr. F. C. H. Wendel,

They may shackle that quality of

the American character.

Patrons of the Irving Place Theatre had

ing at the Fourteenth S et Theatre.

By dramatizing the characters made familiar by the comic sections of the Sun-

lover in Allegheny county.

Pittsburg.

New Variation on the Theme of John himself relating to the offer made to Mr. Howard Payne—Papa and Mamma and the Baby Celebrated in a Huge Damrosch to conduct the Pittsburg or-Conglomeration of Orchestral Music. Mr. Wilson offered Mr. Damrosch \$15,000 for one year. Mr. Damrosch refused to That sweetest and most poetic of humoraccept the offer because he could not afford to sign for less than three years. When James I. Buchanan, president of the Pitts-

ous spirits, the late Henry Cuyler Bunner, once wrote a parody, the like of which does not exist in the English tongue. It was called "Home, Sweet Home" with variations, and it was a reconstruction of the familiar had said that he had received a definite offer with a salary, Mr. Buchanan said that ballad of John Howard Payne in the manners of Swinburne, Harte, Goldsmith, Pope, using the alleged offer for the purpose of Austin Dobson and Walt Whitman. Mr. securing better pay from his New York Bunner, untimely taken from the scenes managers. Mr. Damrosch refuted this to which his muse lent a new beauty, never heard the music of Richard Strauss, and It seems from the correspondence that even if he had done so, he could not have Manager Wilson had been acting indewritten "Home Sweet Home" as Richard

THE "SYMPHONIA DOMESTICA"

HOME, SWEET HOME" AS WRIT-

TEN BY RICHARD STRAUSS.

Strauss has written it No. it was reserved for the Munich master to do this himself in his "Symphonia Domestica," which was revealed at the final Strauss orchestral concert in Carnegie Hall last night. It seems as if Mr. Bunner almost foresaw the Strauss variation when he penned his imitation of Walt Whitman prancing around on Payne's ideas. Here is a little bit of it:

I, Walt, I call to you. I am all on deck!
Come and loaf with me! Let me tote you around
by your elbow and show you things.
You listen to my ophicleide!
Home!

Home I celebrate. I elevate my fog whistle, inspired by the thought of home.

Come ini Take a front seat; the jostle of the crowd not minding; there is room enough for all

This is my exhibition—it is the greatest show on earth—there is no charge for admission.

All you have to pay me is to take take in my ro-

Every line of that would fairly apply to last night's excitement. Even the rest of the Walt Whitman variation might be used as a programme for the Strauss composition, for the composer has mercilessly told us that there is no programme for this work. It pictures a day in his family life, and it is dedicated to his wife and son. The rest is not silence, not by any means, but you guess what it all signifies. There is no prize for finding out. Dr. Strauss will not even tell you if you have found out. What business is it of yours? It's all in the Strauss family, and no gentleman pub lishes what goes on between him and his wife, the baby being in this case a side issue. Everything is perfectly summed up in the concluding words of Mr. Bunner's

I sing the soothing influences of home.
You, young man, thoughtlessly wandering, with
courier, with guide book, wandering,
You hearken to the melody of my steam calliope.
Yawp!

Mr. Grapewin was assisted by Miss Anna Chance in the character of his wife. Nellie Beaumont, an actress, with several songs and dances—a fine figure of a girl; by Al W. Maddox as a messenger boy, Louise Galloway as a poor relative, and a double score of other players in various rôles. All of them contributed to the fun in greater or less degree, and it may be said in all fairness that the result of the company's efforts was an evening's entertainment superior to many that have been successful in more pretentious playhouses. John Kurkamp the "only singing conductor in America," was introduced between the acts, to the huge delight of the audience. The regular patrons of the Fourteenth street will not miss Mr. Grapewin's farcical show, it is a good one and strangers to the theatre might well go to see it. It would be to their profit to do so. This extraordinary piece of programme music with the hidden programme is in three connected movements, labelled in-

This extraordinary piece of programme music with the hidden programme is three connected movements, labelled introduction and scherzo, adagio, double fugue and finale. The double fugue goes with the finale for good measure. The first two movements bring forward three leading themes, of which the first and second are each divided into two contrasting parts. The double fugue naturally has a new theme of its own. That Mr. Strauss has dovetailed these themes and the germinal parts of them with wonderful skill goes without saying. He is a master of technique, and he can wave his ideas into a marvellous web of orchestral motion and color. Color is the predominant element in this symphony. It glows and burner, at times it blazes into a blinding confiagration. Again it flows onward in a rich stream of sky tints. It is hows all of Strauss' stamilar traits. It has passages of ear-splitting noise and cacophony alternating with others of comforting major harmonies supporting scraps of melodic thought. But if Mr. Strauss tells us that there is not behind all this a long and intricate programme, our credulity to the snapping point. We have the right to discover in this work whatsoever we fancy. We cannot avoid doing something of the kind.

The first theme, then, represents Dr. Strauss-de Ahna wakes up, and about the supporting dawn and stretching himself with three big yawns, chorus of the extended seventh heaven of comfort. He does not like to get up. He is human. But Mme, Pauline Strauss-de Ahna wakes up, and about the same period so does little Strauss. Mrs. Strauss does the great mother act and begins to play with the baby. The baby gets cross and expostulates in diminished as the proposition of the same period so does little Strauss. Mrs. Strauss does the great mother act and the proposition of the same period so does little Strauss does the great mother act and the proposition of the same period so does little Strauss, chorus of the extended seventh heaven of comfort. He does not like to the proposition of the same per

wife. The Queen counsels the youth to go to Flanders, but his hard-hearted father, the King, tells him he is too young to take the Duke of Alva's place as the vice-regent of His Most Catholic Majesty.

Whispering tongues, the intrigues of the jealous Princess Eboli, the Duke of Alva and other courtiers almost drive the king crazy with jealous rage. He wants for a courtier a man whom he can trust. He selects the Marquis of Posa, because that nobleman, whom he scarcely remembered seeing, has never asked a favor. Posa receives unlimited confidence and power, but all that he uses in defence of his dear friend Don Carlos and dies to save the young Prince. But in the end the monarch traps Don Carlos and the Queen together, and the Grand Inquisitor is handy to say prayers for those about to die.

Julius Haller's Philin, Bertha Rocco's Queen and Rottmann's Posa were as loudly applianded as was the star in the title rôle. Camilla Dalberg, who played Princess Eboli, was warmly greeted because the programme announced that although she had a bad cold she was determined to do her part.

The play lasted until half an hour after

Mrs. Strauss loses her temper and berates papa for his inhumanity. The plot thickens; so does the instrumentation. Crescendo, fortissimo! There is a pretty cheerful rumpus in the Strauss family. Meanwhile, the baby is carried off by nurse to be washed and dressed, and so papa and mamma recover their equanimity. The clock strikes 7. It is not a cuckoo clock, but one with a glockenspiel. It strikes diminuendo. her part.
The play lasted until half an hour after midnight, but Schiller is dear to the German heart, and Herr Christians is famous in Don Carlos, so they all sat it out to the end.

diminuendo.

Breakfast is served and peace descends like a dove in diatonic harmonies on the domestic foyer of the Strauss family. Evidently the baby is kept out of sight all day, for the family symphony blossoms into "one grand, sweet song." Mr. Strauss says sweet things to his wife. She smiles; then she laughs, the low, sweet laugh of flutes and clarinets in trills. It makes bachelors and old maids wish they were married. They forget the squalling baby in the early morning.

All day the Strausses bill and coo. Romeo and Juliet are blotted from history. The

in the early morning.

All day the Strausses bill and coo. Romeo and Juliet are blotted from history. The day passes. The sun slips down the crimsoning west. Little clouds, tinted with blood red fire, appear on the horizon. Again the glockenspiel clock strikes 7. Twelve hours of domestic rapture have been boiled down into fifteen minutes of billowing, melodic fragments.

Supper is eaten. Dr. Strauss smokes a pipe and then he plays with the baby. Lively dance tune that makes the audience wish it could indulge in a tance, too. Then that blessed baby begins to grow tired. It startsorving again. It is alreally bad baby. Papa wallops, it agains, this time so hard that all the trumpets in the orchestra have to let go at full power. Chord of the stinging inth.

It's outrageous the way that baby gets. individuality which has done much for us in the past and will hamper our efforts to push our industries in foreign countries."

President Truesdale said that consolidations of labor would be likely to have the same effect and that the efforts of labor unions to raise wages would ultimately increase the cost of manufacturing so much that America will be less able to compete in the markets of the world.

"When a union undertakes to decree that only he who wears a union button shall work or even to decree that its members shall wear only thion made clothes, it deprives the laborer of that individuality which has enabled the sands and thousand of his fellows to rise in life, "said Mr. Truesdale. "Such ideas are un-American, unhealthy and positively socialistic. They should be throttled before they progress much further."

io let go at full power. Chord of the stinging ninth.

It's outrageous the way that baby gets it. Some one ought to inform the S. P. C. C. Perhaps there is not any in Munich. At last the infant is packed off to its crib. Papa and mamme have another dispute, but it soon settles down. The holy influence of night falls apon the two.

The melodic themes rise to a tumult of diatonic beauty. No one can tell just what it means, but it must mean a lot. The day in the Strauss family is approaching its end. Family prayers take place. The Strausses sing a chorale. Then they probably go to bed. Anyhow, the orchestra makes some peculiar pauses and suspensions which suggest the process of pulliag off socks. And then the symphony comes to an end with a triumphant burst of the Mrs. Strauss theme. The "ewig weibliche" leadeth us upward and off.

burst of the Mrs. Strauss theme. The
"evag weibliche" leadeth us upward
and off.

This may not be the real programme
of the symphony, but it is as good as any
other. Possibly there is not any programme, and Dr. Strauss has just been
playing a joke on us all. Anyhow, he has
written a piece of music which contains
an enormous number of details, and if
they do not have a meaning then the thing
is a mighty curious jumble of musical
nonsense, cleverly made.

The other two numbers on the programme

was made by the Rev. Dr. F. C. H. Wendel, rector of the Church of the Transfiguration in East New York.

The money will be spent for a new building for the Rev. Dr. Wendel's church. A site at Ridgewood and Railroad avenues has already been bought and building will begin next month.

Bishop Burgess said last night that the amount which had been intrusted to him was sufficiently large to pay for a handsome edifice. He refused to tell the donor's name, saying that the strictest secrecy in this respect had been enjoined upon him.

PUBLICATIONS.

Lux Crucis

SAMUEL M. GARDENHIRE

inspiring pen-picture of life in the Roman metropolis at the outset of the Christian era."-Philadelphia North American.

" Of the many religious romances following Lew Wallace's masterpiece this is the very best."

"The book is full of scenes of thrilling interest, and of passages of great beauty and pathos, and the undercurrent of persecution and tyranny, like a dark background, throws into beautiful relief the charming love scenes."-Nashville American.

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LOOPING THE GAP. VOLO, THE WIZARD VOLITANT,

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SOLO and CHICO, the Marveileus Unicyclista, descending a steep ladder in a carrying act.

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Admission to everything, 25 and 50 cents (26th and 27th street doors); Reserved Seats, 75 cents, \$1 and \$15.50 (Madison avenue side); Private Boxes, \$12 and \$15; Single Box Seats, \$1.50, \$2 and \$2.50. Box office now open from 9 A. M. to 9 P. M. for advance sale of seats. No seats reserved by telephone. Beware of speculators and bogus tickets. Buy at box office only.

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### NOTHING BUT THE JEALOUSY.

AN EXPLANATION OF THE WOES OF FRENCH OPERA.

Is It to Be Permitted That Colleagues Criticise One Another in the Journals? -And Is It Right for a Prima Donna

wanted to sing all three operas. Think of it-in one day Marguerite, Santuzza and Leonore. It is incredible. But she would do it only that no other one might sing.

Mme. Bressier shrugged her shoulders with an expressiveness that must have passed on up through the ceiling into Mme. Guinchan's room. "M. Charley said: 'But, madame, you will fatigue yourself. When is it that you

will be able to sing again? You are a great Falcon, but you need not sing all. Mme. Packbiers shall sing the Marguerite." "Mme. Packbiers," said Mme. Bressier as impersonally as if she were commenting on a picture or a statue or even the absent

Mme. Guinchan, "is a young lady of talent who has already made a name for herself as an artist. It was just that she should sing the Marguerite. And she has no husband to protect her." The ther prima donna, who by some

subconscious agreement figured as mademoiselle from that point in the conversation, contented herself with saying that she did sing the Marguerite. "Then." said Mme. Bressier, with an em-

phasis that threatened to shake her glasses from her nose, "there arrived a thing unbelievable. Mme. Guinchan wrote to the press of St. Louis that the person who had appeared under her name was an inferior substitute who had sung in a manner to drive the public from the theatre in disgust. Was ever such a thing known?"

"And the critics," Mile. Packbiers went on, "made me eulogies for my performance, which was a great success."

"And now at the last minute when the company has been disbanded because some of the artists would not appear—and she was one of them—she offers to sing at the Metropolitan Opera House."

"I said to Mme. Teneski-Lussief, and she said to Mme. Bressier, and we all said to one another. No! we can get along without her. And we will!"

It was not yet apparent why Mme. Bressier about also have refused to sing with her phasis that threatened to shake her glasses

It was not yet apparent why Mme. Bressier should also have refused to sing with her

"Is it to be permitted," she asked The Sun reporter, "that colleagues should criti-cise one another in the journals? Are there not enough persons to do that? And is not the public to judge of what the artist

FOR THE CONNOISSEUR

PALL MALL LONDON CIGARETTES

A most rare and delicious blend

of Eastern Tobaccos.

can do? I have never known such wickedness in my life."

Mme. Bressier's tone was not conclusive, however, and the reporter waited.

"When I gave my consent to sing at the benefit." she said, "it was agreed that 'Carmen' would be the opera. That was changed, however, and it was decided to give a concert with a scene from 'Orfeo.' Then Mme. Guinchan sent word to the committee that she would not sing unless she were also allowed to appear in costume. committee that she would not sing unless she were also allowed to appear in costume. She said that Mr. Conried would not allow any operatic scenes anyhow, as he preferred a concert. I saw him and he told me that the scenery was there. So I told the committee that I would not sing if Mme. Guinchan did. I shall sing, as will Mme. Teneski-Lussiez and Mile. Packbiers. She is a young lady of talent who has already made a name for herself as an artist. It is just that she should sing. And she has no husband to protect her."

The door closed and the strains of Gluck's

should sing. And she has no husband to protect her."

The door closed and the strains of Gluck's duet penetrated the hallway. Mme. Guinchan was not to be seen. No word could be got from the lady who has not appeared once with the company. After a while a feminine emissary passed down the steps. "Mme. Guinchan," she said, "asks only why she, an artist, should not be allowed to sing for the sake of the colleagues with whom she has been for four months? Is there a star now in the troupe who dictates?"

The emissary yanked her head viciously in the direction of Mme. Bressier's apartment as she passed down into the subterranean regions from which there arose already evidences of dinner. She had nothing more to say.

already evidences of dinner. She had nothing more to say.

Mme. Guinchan is not to sing to-night. The programme will include the prologue to "I Pagliacci," to be sung by M. Labriet, the prayer from "Der Freischütz" (Mme. Teneski-Lussiez); air from "La Roi de Lahore" (M. Montfort); "Ah, fors e lui" (Mme. Mikaelly-Duperret), and arias by MM. Gauthier, Lussiez, Ayrot and Garoute, who will also sing the trio from "William Tell." The third act of "Orfeo" will be sung by Mmes. Bressfer-Gianoli, Pack-Tell." The third act of sung by Mmes. Bressfer-Gianoli, Packbiers and Dementhe.

The prices of seats will be the same as prevail at the Sunday concerts. The best places cost \$1.50. There have already been places cost \$1.50. There have already been places cost \$1.50.

many advance orders and Treasurer John Bull said at the Metropolitan that there were indications that the audience would be large.

be large.

"The men who are now blaming M. Verande for not wanting a benefit," said his representative yesterday, "are the persons who compelled the company to close last week by refusing to sing in 'Cendrillon.' If they had not done that the season would not have been closed."

Some voyagers by the North German Lloyd steamship Kronprinz Wilhelm, which sails to-day for Cherbourg, Plymouth

Mr. and Mrs. F. W. Vanderbilt, Dr. and Mrs. Stephen S. Wise, Waldo Hutchins, Mrs. Agnes obnston Hutchins, Mr. and Mrs. William S. Gratz, Mr. and Mrs. Frnst E. Ellinger, Robert Lebsudy, Douglas Alexander, Mr. nd Mrs. W. Burton, Mr. and Mrs. A. K. Macomber, Mr. and Mrs. C. S. Untermeyer, and Mrs. W. E. Corey.

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SAVOY THEATRE, Broadway & 34th St. Eves, 8:20. Mats. Wed. & Sat., 2:18. LAST WEEK.

BELLEWAS RAFFLES THE ACCRECKSMAN.

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A PARISIAN ROMANCE: Fri. IVAN THE
TERRIBLE: Sat. Mat., OLD HEIDELBERG: Sat.
(Farewell) night, Dr. JEKYLL and MR. HYDE.

Note Owing to the overwhelming demand
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